









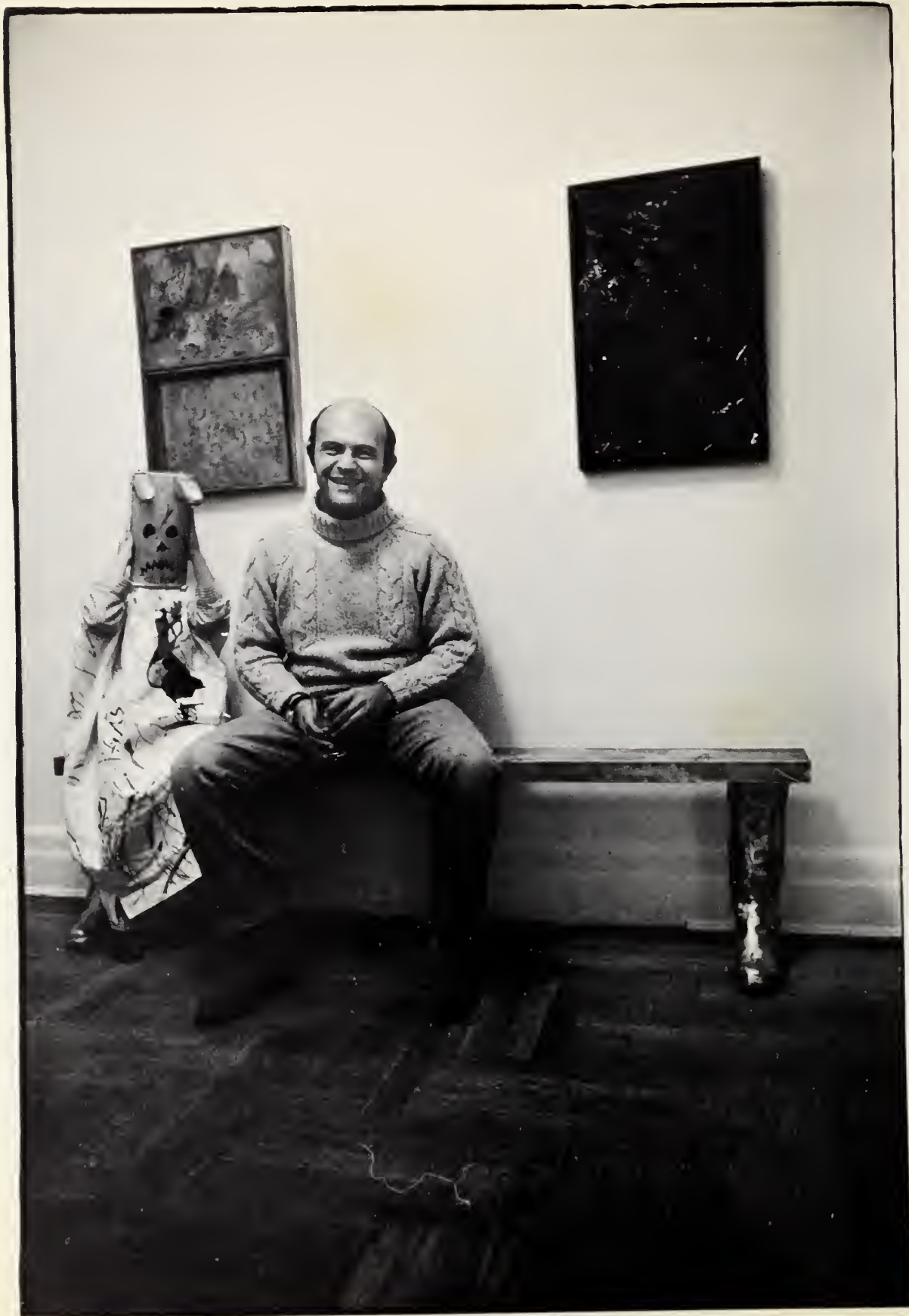
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Jim Dine, London, January 1969.

Photo: Lee Friedlander



Jim Dine with his son Jeremiah, New York, 1965.

Photo: Ugo Mulas

Jim Dine

by John Gordon

Whitney Museum of American Art, New York

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Whitney Museum of American Art, New York,
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Foreword and Acknowledgments

This monograph is published on the occasion of the first retrospective exhibition of the work of Jim Dine, held at the Whitney Museum of American Art from February 27 through April 19, 1970. The exhibition was selected in close collaboration with the artist. A catalogue of works, a list of exhibitions in which the artist has participated, and a bibliography will be found in the back pages.

On behalf of the Whitney Museum I would like to express our real appreciation to the museums and collectors who have kindly lent works to the exhibition. They are: Harry N. Abrams Family Collection, New York; Albright-Knox Art Gallery, Buffalo; Miss Sarah G. Austin, New York; Richard Brown Baker, New York; Mrs. Robert M. Benjamin, New York; Mr. and Mrs. Charles H. Carpenter, Jr., New Canaan, Conn.; Mr. and Mrs. Leo Castelli, New York; The Chase Manhattan Bank, N.A.; Nancy Dine, London; Jeremiah, Matthew and Nicholas Dine, London; Dwan Gallery, Inc., New York; Mr. and Mrs. Ahmet Ertegun, New York; The Solomon R. Guggenheim Museum, New York; Joseph H. Hirshhorn Collection, New York; Martha Jackson Gallery, New York; Mrs. Phyllis B. Lambert, Chicago; Mrs. Herbert C. Lee, Belmont, Mass.; Dirk Lohan, Chicago; Norman Mann, New York; Mr. and Mrs. Robert B. Mayer, Winnetka, Ill.; Moderna Museet Stockholm; The Museum of Modern Art, New York; National Collection of Fine Arts, Smithsonian Institution, Washington, D. C.; Mr. and Mrs. Morton G. Neumann, Chicago, Ill.; Peter Newman, White Plains, N. Y.; Scott Newman, White Plains, N. Y.; Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio; Art Gallery of Ontario; Mr. and Mrs. Myron Orlofsky, South Salem, N. Y.; Petersburg Press, London; Philadelphia Museum of Art; Stanley Posthorn, New York; John and Kimiko Powers, Aspen, Colorado; Rhode Island School of Design; Mr. and Mrs. M. Riklis, New York; Mr. and Mrs. Robert A. Rowan, Pasadena, California; Mr. and Mrs. Eugene M. Schwartz, New York; Mrs. William Sisler, Palm Beach; Alan R. Solomon, New York; Mr. and Mrs. Michael Sonnabend, Paris; Sonnabend Gallery, New York; Stedelijk Museum, Amsterdam; Stedelijk van Abbemuseum, Eindhoven; Dr. David D. Stein, New York; Mr. and Mrs. Alfred R. Stern, New York; Mr. and Mrs. Gene R. Summers, Chicago; Tate Gallery, London; Mr. and Mrs. David Teiger, West Orange, New Jersey; Mr. and Mrs. Burton Tremaine, Meriden, Conn.; Whitney Museum of American Art, New York.

We wish to thank Lee Friedlander for the use of his photograph of the artist as a frontispiece. Special thanks are due to Mrs. Robert M. Benjamin and to Myron Orlofsky who generously contributed color plates for this catalogue. Robert Doty and Miss Emily Shields have provided expert editorial and administrative assistance. Jim Dine has responded willingly to every request for information and aid.



Car Crash, Reuben Gallery, 1960.

Photo: John G. Ross

Shortly after his arrival in New York in 1959, Jim Dine became a force in the exciting currents of reaction against the then currently popular pattern of abstract-expressionism. However, Dine grew out of, rather than revolted from it, and his paintings still reveal a bond with abstract-expressionism in a common interest in the feeling for the paint itself. From the first his paintings were outstanding features of the new realism which developed in the early 1960's. His habit of affixing objects directly to his paintings violated all the traditional standards of painting. He often used his personal possessions: his suit, *Green Suit* (5) or his shoes, as in the extraordinary *Shoes Walking on My Brain* (10). They are harsh, grotesque, and strangely fascinating statements. Dine was not yet twenty-five years old.

Endowed with great energy, Dine is quick to react to the world around him. His emotions are deeply felt, they form the foundation for his work. His statements which are often autobiographical, revolve around his family, his friends and the places he has been. He is one of the most personal artists.

Although his work may at first appear to be that of a hardy extrovert, Dine is sensitive and introspective. He is a poet seeking for the means to evaluate the world outside. His work is allied to but is not Pop art, as it is more concerned with feeling and personality. It is warm and ambiguous where Pop art is often cold and blunt. "Pop is concerned with exteriors. I'm concerned with interiors when I use objects, I see them as a vocabulary of feelings. I can spend a lot of time with objects, and they leave me as satisfied as a good meal. I don't think Pop artists feel that way . . . And I think my work is very autobiographical. What I try to do in my work is explore myself in physical terms—to explain something in terms of my own sensibilities."¹

The "Crash" series dates from just after *Green Suit*. They were done with considerable emotion after an automobile accident in which a friend was killed. Use of an unpleasant subject and repetition on the same theme reveal facets of the artist's personality which are still characteristic of him. The powerful *Valiant Red Car* (12) with its central headlight and target image is a major early work of hypnotic force. About the same time the very spare *Two Nests* (11) appeared. It is among his most abstract efforts. About this time he began to isolate a single object such as *Lips*, 1960 or *Hair* (19) or *Shoe* (20) or *Latenmower* (29). These subjects, so common in everyone's experience, take on such unusual importance and dignity that one is compelled to consider them on a higher plane. They are fetishes of our time. One can envision Dine working with great speed to get his thoughts on canvas. He does not dwell on a painting, his energy and enthusiasm impell him to the next.

There is exuberance, honesty and simplicity in his work. He uses the painted surface like a stage backdrop against which the objects are seen (*Lawnmower*, 29). The effect is theatrical. But the setting for a traditional still life is also a stage in which the light is manipulated at the artist's whim to present an ordinary loaf of bread, a bowl of strawberries, or whatever. They become magical objects rather than things of our daily experience. Are Dine's works sometimes still life paintings? The classic *Charcoal Self Portrait in a Cement Garden* (61) might be considered so. It is neither drawing nor painting nor sculpture but a bit of each. *Black Bathroom #2* (31) was a shocking piece when it appeared early in 1963. It confused because it mixed paint with real fact and shocked because it ignored the impossibility of preserving the work in the traditional way. Yet its black paint had a painterly richness which gave the sink affixed to the canvas an undeniable and dramatic emphasis. In *Black Garden Tools* (32) paint unifies all of the objects so that we think of them as a whole. A storage shed comes to mind filled with magical tools. Although the subject of *Small Shower* (41) is obvious, Dine has formally identified it by painting the word "shower" at the top of the canvas. The actual shower head itself is used from which the painted shower of water comes. As in *Black Bathroom* the real becomes the paint and the paint becomes real and vice versa. *The Toaster* (46) combines a real toaster with studies of it shown against superbly painted backgrounds. In these works an object is used as if it were paint, the effect is graphic, not sculptural. Dine is acting out his feelings. "I like to grab something, if it has been familiar and I've gotten to know it and if it strikes that particular bell that says it has to be used."² Extraordinary spontaneity results from his use of found objects. Although the object is paramount it is always part of a painting. The object which is isolated for our attention assumes monumental proportions and takes on a poetic quality. It has been well said that "Poetry will arise from monumental directness and clarity—so monumental that the obvious becomes doubtful, 'impossible'. Yet it is there. A toothbrush given the impact of an Egyptian pyramid will make us doubt both. The monumentality does not mean overstatement; it isn't achieved by making the toothbrush extra big or extra stylized, but by presenting/representing it extra toothbrushy (both in substance and in meaning)."³

White Work Picture (48) is a job in progress with plasterer's tools attached. Instructions are painted right on *Job Number 1*. This theme continues to interest the artist and reaches new heights in the recent *Four Jobs Six Years After the First* (96) in which we see one ten foot plank resting on sawhorses and another cut into sections on the floor. A painting job with pink wall, roller applicator and paint pan is also part of the piece; plumbing and electrical work has been interrupted. Dine was a pioneer of happenings and

this work has that character but is less haphazard. It is an event arrested as if for a coffee break—but with everything carefully arranged.

The simple *Window and an Axe* (28) is freestanding and sculptural. It heralds the palette series to follow in which the hatchet is figured prominently. Among them *Hatchet with Two Palettes State #2* (55) is outstanding. In this very productive period some of Dine's finest works were created around the theme of the palette, the studio and the self portrait. In the very fine *Red Robe and Hatchet (Self Portrait)* (66) the self portrait and the hatchet themes are combined with knowing authority. One's excitement increases on seeing each variant on the same theme as in *Red Robe #2* (67), *Running Self Portrait (L. L. Bean)* (69) and in the so successful and brilliantly colorful *Double Isometric Self Portrait (Serape)* (62). The lyrical and beautiful *Long Island Landscape* (58) and *Studio Landscape* (59) came at this time. The studio stovepipe violates both palette and the landscape. All are intertwined. The drawing is extraordinary, the use of paint is sensitive and poetic, color is daring.

In 1965 Dine turned momentarily to sculpture in aluminum. The bizarre and unconventional *A Boot Bench* (73), the dramatic *Double Hammer Doorway* and *The Red Axe* (78) are outstanding examples. They are surrealist in feeling and witty perhaps because they are so simple—the use of boots for the legs of the bench, and hammer heads for the feet of the doorway, and the bright color is unexpected.

Numbers of watercolors and prints were produced during this time, in fact Dine never ceases to work in these areas. They are not preliminary studies for other works, they are unlimited variations on a theme, each complete in itself. They afford great pleasure to the artist and help to satisfy his passion for the act of painting. The subjects vary from lips to hair to hearts to toothbrushes.

Works of great presence emerged in 1966 while the artist was teaching at Oberlin. In them the canvas becomes an unadorned dramatic plane except for its sensuously painted surface before which objects are placed. Subtle in color and brilliantly painted they are very poetic statements, restrained and classical. A gleaming steel bar with one end resting on the floor is suspended from a chair attached to the top of the surface of *A. R. at Oberlin #7 (The Same Curtain)* (85). A small band is on a hook placed in the left center of the canvas. Though abstract there is a presence, a warm personality about this work which is even more apparent in *A. R. at Oberlin #2 (Fall Trip)* (83). The painted cast aluminum pumpkins glow before the canvas where their form is echoed.

During the following year, 1967, only one major work was completed, *Nancy and I at Ithaca*. Once considered all one piece it is now three separate parts. All three are a blend of hard and soft, strong and gentle elements. The common plywood structure of *Nancy and I at Ithaca (Green Hand)* is covered with rich green damask. The almost sentimental steel heart is covered with ordinary straw; the sheet iron of *Nancy and I at Ithaca (Formal Waterfall)* is painted to represent a beautiful cascade. The latter two works were revamped two years later by adding straw in one case and repainting in the other. All these elements represent part of the artist's life while at Cornell. The heart always refers to the artist's wife, Nancy. Later on, *Rome Hearts* (90) and *March, Without You* (97) were done during long separations. Seen in numbers as one work, as the artist wishes them to be, they are touching and powerful, full of joy and affection. *Five Chicken Wire Hearts (James Peto)* (95) was done at a temporary studio in South Salem, New York, during a visit here. These "impossible" constructions have the lightness and delicacy of drawings rather than three dimensional objects. They are dedicated to the 19th century American still life painter, James F. Peto.

The rough and smooth parallel each other throughout the artist's life. "Unsuitable" objects and subjects (sinks, corsets, etc.) become something else. So also a number of erotic subjects become works of art because of their factual honesty and the extraordinary beauty of the watercolor or drawing mediums. *Four Hair Drawings* (94) and *On an Italian Boat* (100) are typical.

In his most recent work Dine opens up new avenues as in *Name Painting* (1935-63), #1 (92) and also reexplores old ways, *Painting Pleasures*. The first is autobiographical as it is composed of the names of all the people he has known in the years indicated. The latter is another way of expressing a job in progress or the methods of working. Large and impressive they reveal a unique personality of rare talent who plunges into the unknown territories which open before him because of his inquisitive, energetic and courageous spirit. With rare humility he can move from happenings to designs for the theatre to poetry. His acceptance of life is due to the happiness he has found within his family and his work. He will continue with sensibility to interpret the world with the knowledge he has learned from his great perception of his own sphere of action.

¹Gruen, John "All Right Jim Dine, Talk!" *World Journal Tribune*, Sunday Magazine, November 20, 1966, p. 34.

²Symposium with Dine, Oldenburg and Segal, Art Gallery of Ontario, Toronto, Canada, 1963. Taped and edited by William C. Lepke, Department of Art, Cornell University.

³"Someone Says: IT REALLY LOOKS LIKE IT" by Oyvind Fahlstrom, *Jim Dine Exhibition Catalogue*, Sidney Janis Gallery, New York, 1963.



Jim Dine with Jeremiah and Matthew Dine in Highgate Cemetery, London, 1969.

Photo: Nancy Dine



The ceiling is low, with clouds solid from back behind the house out over to the horizon opposite. Higher up, the tops of the clouds are flooded with sunlight that filters through as a grey glow on everything. Boats with white sails are leaning on the water and I guess they're moving out there. Some fishing boats, the size of toy boats, are moving, and at the same rate a toy boat does in the bathtub. I don't see anyone on them. The beach is deserted. Desert — beach — sand . . . plus broken bottles, pieces of wood and metal and paper and some uncrawling slimy green tubes which my feet avoid. I am sitting on a concrete block looking out at the water. Behind me, in the grey house made of wood standing three stories high, topped with a black roof, there is no sound. A chill hits the wind and it in turn hits me from the right, then some light is gone and the wind comes back harder and ten degrees colder. The boats are gone. Twenty-five feet in front of me the ocean is stopping and going back out in what looks like curls of grey iron, in fact the entire ocean looks like an immense sheet of rippling iron rising up, tilting toward me, absolutely unbroken except for a large brown bean floating in its midst. My eyes converge on this object, shining, drifting, rimmed with darkness, as it approaches. I watch it, hypnotized but not really interested. Unable to be interested. It comes closer. Then, suction causing the water to break and fly up, it bursts above the water and gives a deep, throaty cry—BBRRRAAAGGHHHH!!!! Now I see its powerful hairy torso covered with slime and glistening with water streaming off. It clumps up the beach, stomping the sand, moaning and then laughing and raising its eyebrows and smiling.

“Give it a whirl, Ronnie!” it cries and runs on toward the house.

Ron Padgett

I was born in Cincinnati, Ohio in 1935. My grandfather on my mother's side was from Poland. He was an extremely strong man who loved tools and had the fantasy that he could fix or make anything. His efforts at wood working were procrustean; he had no hesitation about chopping off a foot of wood here or there to jam anything he was working on into place. The tools were always available for me to play with. From the time I was very small I found the display of tools in his store very satisfying. It wasn't or isn't the craftsmanship that interests me, but the juxtaposition of tools to ground or air or the way a piece of galvanized pipe rolls down a flight of gray enamel steps. My father also had a store. He sold paint (house) and tools and plumbing supplies. From the age of nine till I was eighteen I worked in these stores. I was completely bored by the idea of selling but in my boredom I found that daydreaming amongst objects of affection was very nice. I still think that the white glaze on a bathroom sink or toilet is very moving. Commercial paint color charts were real jewel lists for me too. The advent of the automatic paint mixer and color blender was an image of such power and sophistication that after using it at work I found it beyond my interest. I always liked to draw and use crayons and paint in school, but was frustrated by girls usually, who could make their hands do what they wanted them to while my left hand smudged everything in its way and still does. My first painting teacher was called Paul Chidlaw with whom I studied at night at the Cincinnati Art Academy when I was a senior in high school. I never understood what he was talking about, but found a lot of action in just making pictures. The real influences on my work have been my grandfather, Morris Cohen, and when I came to New York in 1959, meeting and knowing Allan Kaprow, Bob Whitman, Claes Oldenburg and later Jasper Johns and Robert Rauschenberg. From 1962-1966 I was psychoanalyzed. In 1957 I married Nancy Minto. We have three sons.

Jim Dine







CATALOGUE OF THE EXHIBITION

The arrangement is chronological. Dimensions are in inches, height preceding width. Oils are on canvas unless otherwise noted. Works are lent by the artist unless otherwise indicated.

1. *Crash Drawing with White Cross #1*. 1959.
Ink, gouache on paper. 24 x 18.

2. *Crash Drawing with White Cross #2*. 1959.
Ink, gouache on paper. 24 x 18.

3. *Crash Pastel #1*. 1959.
Pastel on paper. 20 x 26.

4. *Crash Pastel #2*. 1959.
Pastel on paper. 20 x 26.



5. Green Suit. 1959.
Oil, cloth. $65\frac{5}{8}$ x $28\frac{3}{4}$.



6. *Head*. 1959.
Oil, collage on gesso board. 26 $\frac{3}{8}$ x 23.
Lent by Norman Mann.

7. *Miah Is Crying*. 1959.

Oil, collage. 24 x 20.

Lent by Mr. and Mrs. Charles H. Carpenter, Jr.

8. *Blonde Girls*. 1960.

Oil, charcoal, rope. Two panels, 78 x 50 each.

Lent by Miss Sarah G. Austin.

9. *Lips*. 1960.

Pastel, watercolor. 26 x 19 $\frac{1}{2}$.



10. *Shoes Walking on My Brain*. 1960.
Oil, cloth, leather. 40 x 36 x 6.
Lent by Alan R. Solomon.

11. *Two Nests*. 1960.
Oil on masonite. Two panels, 96 x 48 each.



12. *Valiant Red Car*. 1960.
Oil. 54 x 123.
Lent by Martha Jackson Gallery.



13. *An Animal*. 1961.
Oil, fur. 72 x 60.
Lent by Mr. and Mrs. Burton Tremaine.

BLONDE HAIR



14. *Blonde Hair*. 1961.
Oil, wood. 66 x 50.
Lent by Stanley Posthorn.

15. *Coat*. 1961.

Oil, collage. 80 x 60 $\frac{3}{8}$.

Lent by Mr. and Mrs. Charles H. Carpenter, Jr.



16. *Five Maroon Rope Pictures*. 1961.

Oil, rope. 24 x 20 $\frac{1}{8}$ each.



17. *Flesh Tie*. 1961.
Oil, collage. 60 x 48.
Lent by Joseph H. Hirshhorn Collection.



18. *Four Fountains for Balla*. 1961.
Oil, rope. 55½ x 27.
Lent by Mr. and Mrs. Michael Sonnabend.



19. *Hair*. 1961.
Oil. 72 x 72.
Lent by Mrs. William Sisler.



20. *Shoe*. 1961.
Oil. 64 x 51½.
Lent by Mr. and Mrs. Michael Sonnabend.



22. *The Silver Tie*. 1961.

Oil. 66½ x 61.

Lent by Mr. and Mrs. Leo Castelli.



23. *The Red Bandana*. 1961.

Oil. 54 x 62.

Lent by Nancy Dine.



24. Tie Tie. 1961.
Oil. 70 x 70.
Lent by Mrs. William Sisler.

25. *Wash Tie*. 1961.

Charcoal and fixative on paper. 26 x 20.

26. *Green Ties in a Landscape*. 1961-62.

Oil, ties. 85 x 60.

Lent by Mrs. William Sisler.

27. *Pearls*. 1961-62.

Oil, rubber. 70 x 60.

Lent by The Solomon R. Guggenheim Museum, New York.

Gift of Leon A. Mnuchin.



28. *Window with an Axe*. 1961-62.
Wood, glass, metal. 63½ x 32.



29. *Lawnmower*. 1962.
Oil on wood, metal. 77 $\frac{1}{4}$ x 36.
Lent by Mr. and Mrs. David Teiger.



30. *Vise*. 1962.
Oil, wood and metal. 36 x 48.



Black Bathroom #2

31. *Black Bathroom #2*. 1962.

Oil, drawing, china washbasin on canvas. 72 x 72.

Lent by Art Gallery of Ontario, Toronto. Gift of Mr. and Mrs. M. H. Rapp, 1966.



32. *Black Garden Tools*. 1962.
Oil on wood panel, objects. 60 x 60.
Lent by Mr. and Mrs. Myron Orlofsky.



33. *Black Saw*. 1962.
Oil, wood, saw. 73 x 31½.
Lent by Mr. and Mrs. Michael Sonnabend.



34. *Black Tools in a Landscape*. 1962.
Oil, objects. 36 x 48. (Floor piece, aerial view.)
Lent by Moderna Museet, Stockholm.



35. *Child's Blue Wall*. 1962.

Oil, wood, metal, light bulb. 60 x 72.

Lent by Albright-Knox Art Gallery, Buffalo. Gift of Seymour H. Knox.



36. *Four Rooms*. 1962.
Oil, metal, rubber, upholstered chair. 72 x 180.
Lent by Sonnabend Gallery, New York.





37. *Shovel*. 1962.
Oil on canvas with rope, shovel, box, earth. Wall panel,
96 x 38; box, 12 x 38 x 12.
Lent by Alan R. Solomon

38. *The Crescent Wrench*. 1962.
Mixed media on canvas. 60 x 48.
Lent by Mr. and Mrs. Burton Tremaine.



39. *Job #1*. 1962.
Oil, objects. Two panels, 60 x 48 each.
Lent by Alan R. Solomon.



40. *Green Shower*. 1962.
Oil on canvas with rubber and metal. 60 x 36.
Lent by Mr. and Mrs. Robert A. Rowan.

SHOWER



41. *Small Shower*, 1962.

Oil, metal. 48 x 36.

Lent by Mr. and Mrs. Morton G. Neumann.



42. *Summer Tools.* 1962.
Oil, objects. Three panels, 80 x 36 each.





43. *Toothbrushes and Tumbler Holder #2*. 1962.
Pencil, gouache. 29 x 23.

44. *Toothbrush and Tumbler Holder #8*. 1962.
Pencil and crayon. 29 x 23

45. *Two Black Toothbrushes and a Tumbler with Metal
Screws*. 1962.
Collage. 29 x 22½.



46. *The Toaster*. 1962.

Oil, object. 100 x 80 x 7.

Collection of the Whitney Museum of American Art, New York. Promised gift of the Albert A. List Family.

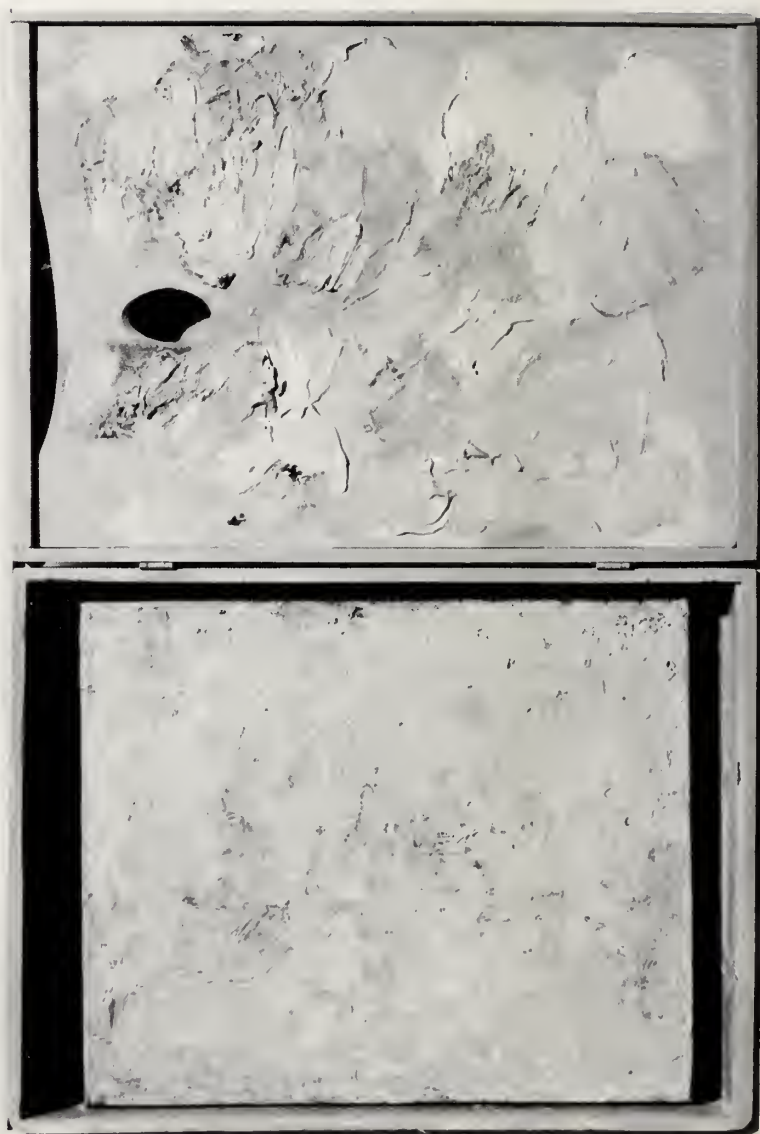


47. *White Bathroom*. 1962.
Mixed media on canvas. 72 x 72.
Lent by Dwan Gallery, Inc.



48. *White Work Picture*. 1962.
Oil, objects. 24 x 47 $\frac{1}{2}$.

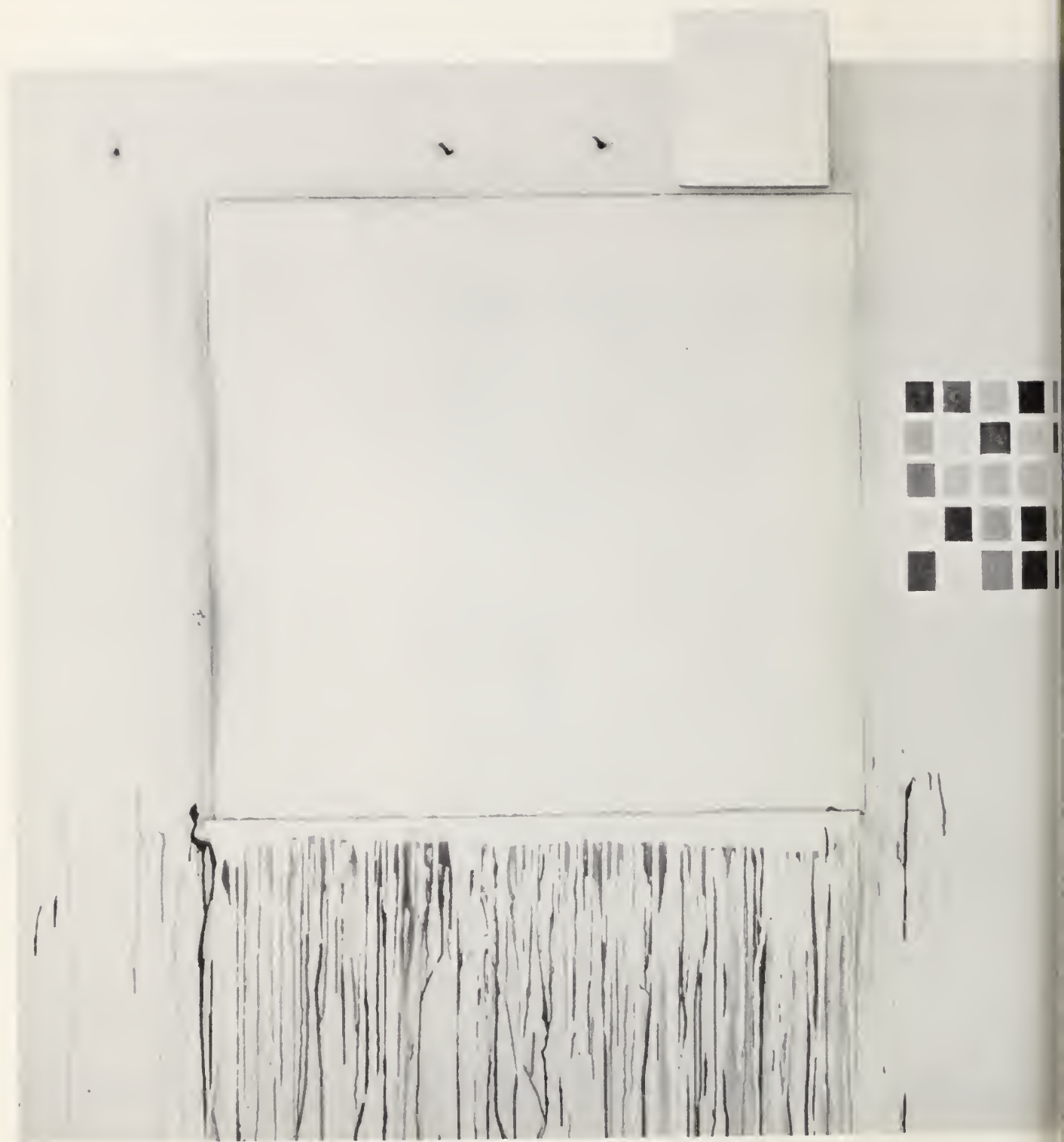
49. *Drawing of a Shower*. 1962-63.
Charcoal, oil, fixative. 42 x 30½.



50. *Black and Red Paint Boxes*. 1963.
Oil on wood box and palette. Two boxes, 26 x 17¼ each.
Lent by Jeremiah, Matthew and Nicholas Dine.



51. *Color Chart*. 1963.
Oil. 72½ x 48.



52. *Double Studio Wall*. 1953.
Oil, wood. Two panels, 60 x 60 each.



53. *Double Palette*. 1963.

Watercolor, pastel, charcoal on paper. $63\frac{1}{2} \times 48\frac{1}{2}$.

Lent by Stanley Posthorn.

54. *Four Toothbrush Drypoints*. 1963.

Drypoints (edition never pulled) with watercolor and crayon.

40 x 26 each.

55. *Hatchet with Two Palettes State #2*. 1963.

Oil, wood, metal. 72 x 54 x 15.

Lent by Harry N. Abrams Family Collection, New York.

56. *Palette (N) #1*. 1963.

Wash on paper. 48 x 36.

57. *Palette (N) #4*. 1963.

Wash on paper. 48 x 36.



58. *Long Island Landscape*. 1963.

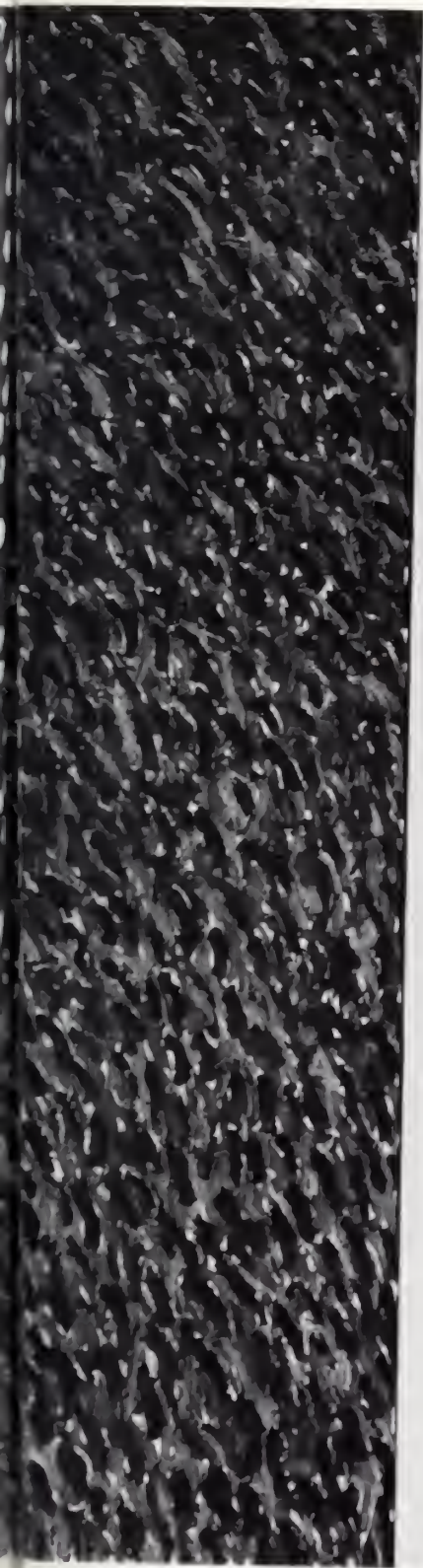
Oil, collage, metal. 96 x 162 $\frac{1}{2}$.

Collection of the Whitney Museum of American Art, New York.

Promised gift of Myron Orlofsky in memory of Esther Orlofsky.



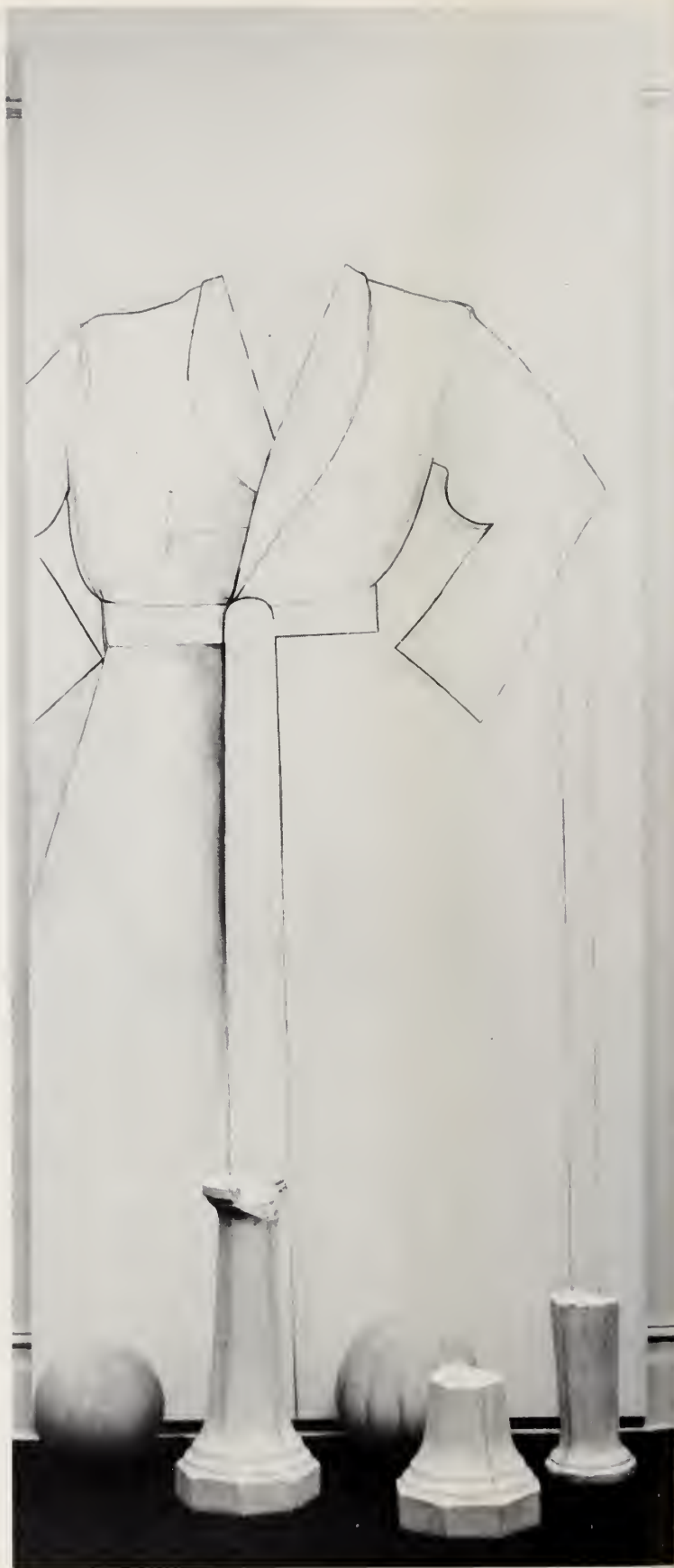
59. *Studio Landscape*. 1963.
Oil, wood, metal. 60 x 108.
Lent by Mr. and Mrs. Eugene M. Schwartz.





60. *Two Palettes in Black with Stovepipe (Dream)*. 1963.
Oil, stovepipe. Two panels, left, $84\frac{1}{2} \times 72$; right, $51 \times 33\frac{1}{2}$.
Lent by Mr. and Mrs. Ahmet Ertegun.





61. *Charcoal Self Portrait in a Cement Garden*. 1964.
Charcoal, oil with five cement objects. 108 $\frac{1}{4}$ x 48 x 27.
Lent by Allen Memorial Art Museum, Oberlin College.



62. *Double Isometric Self Portrait (Serape)*. 1964.
Oil, metal, wood. 57 x 84.
Lent by Mrs. Robert M. Benjamin.

63. *Palette (Self Portrait #1)*. 1964.
Oil, collage. 84½ x 60.
Lent by Mr. and Mrs. Gene R. Summers.



65. *Double Red Self Portrait (The Green Lines)*. 1964.
Oil, mixed media. 84 x 120.
Lent by Mrs. Phyllis Lambert.

64. *Palette with Red Cloth*. 1964.
Oil, collage on paper. 48 x 36.
Lent by Mr. and Mrs. Ahmet Ertegun.



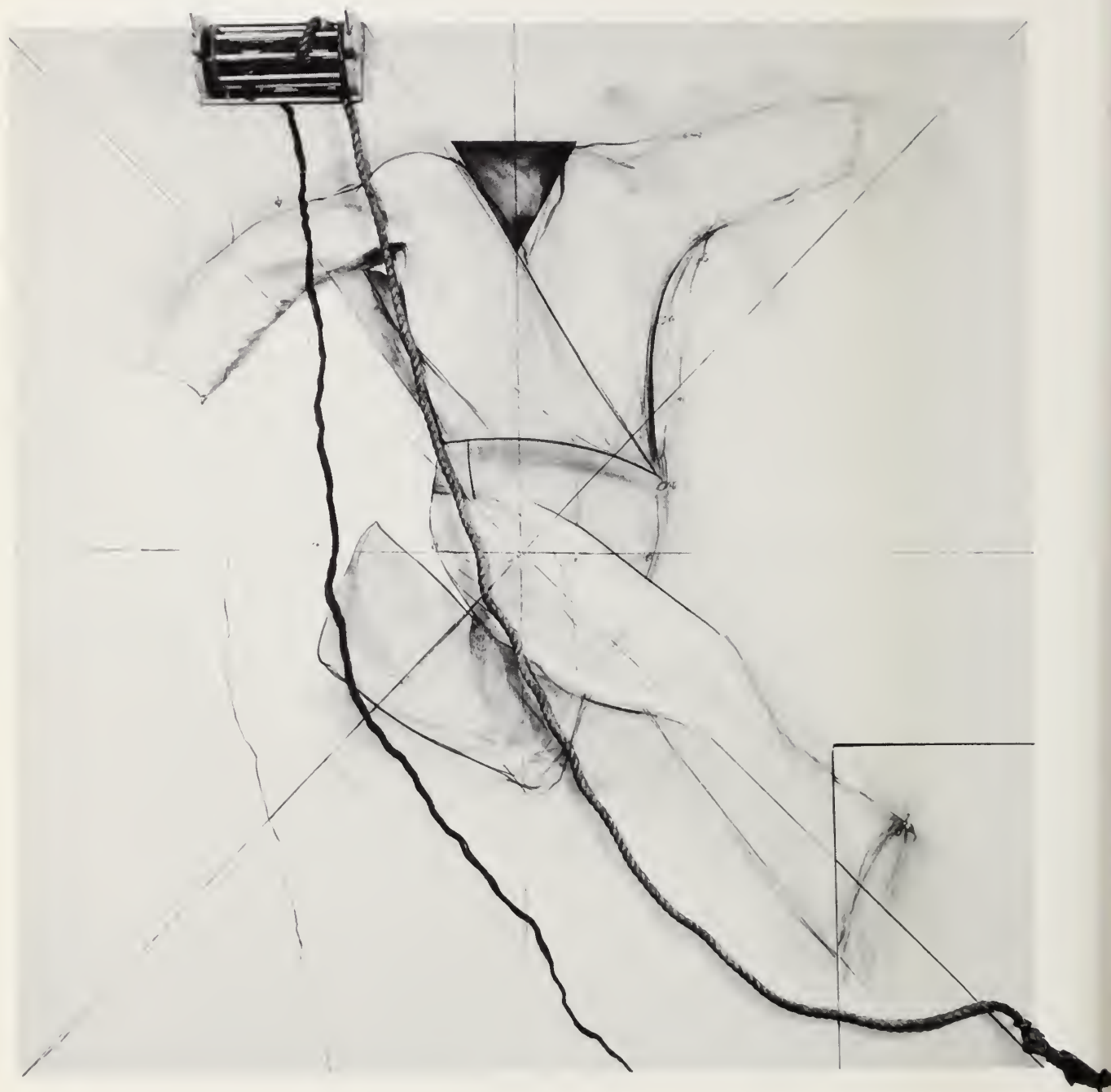


66. *Red Robe and Hatchet (Self Portrait)*. 1964.
Oil, metal, wood. 60 x 60 x 23.
Lent by Mr. and Mrs. Robert B. Mayer.



7. *Red Robe #2*. 1964.
Oil, collage. 84 x 60.
ent by Richard Brown Baker.

68. *17 Colored Self Portrait*. 1964.
Oil, metal, wood, string. 69 x 37.
Lent by Mr. and Mrs. Myron Orlofsky.



69. *Running Self Portrait (L. L. Bean)*. 1964.
Oil, collage. 84 x 84.
Lent by Dirk Lohan.



70. *The Chrome Lite, The Silverpoint Jacket*. 1964.
Silverpoint on canvas, metal lamp. 72 x 51.

71. *The White Suit (Self Portrait)*. 1964.
Oil, plastic, cloth, metal. 108 x 72.
Lent by the Stedelijk Museum, Amsterdam.

72. *White Suit #2 (Self Portrait)*. 1964.
Oil, objects. 72 x 72 x 8.
Lent by Dr. David Stein.



73. *A Boot Bench*. 1965.
Aluminum. 18 x 71½ x 8.
Lent by Mr. and Mrs. Alfred R. Stern.



74. *All in One Lycra Plus Attachments*. 1965.
Oil, charcoal, objects. 60 x 48.
Lent by the Stedelijk van Abbemuseum, Eindhoven.

75. *Lips* #5. 1965.

Watercolor, collage on paper. $22\frac{1}{2} \times 18\frac{1}{4}$.

76. *Oberlin* #2 (*Lens*). 1965.

Watercolor, collage. $40\frac{1}{2} \times 26\frac{1}{2}$.

77. *Oberlin* #3 (*Veil*). 1965.

Watercolor, collage. $39\frac{3}{4} \times 26$.



78. *The Red Axe*. 1965.

Painted aluminum. $14 \times 81 \times 2\frac{3}{4}$.



79. *Walking Dream with a Four Foot Clamp*. 1965.
Oil, charcoal on canvas with clamp and spanner. 60 x 108.
Lent by the Trustees of the Tate Gallery, London.

80. *Oberlin #5 (Nancy)*. 1965.
Watercolor, collage. 40 x 26.

81. *The Hammer Doorway*. 1965.
Aluminum. 78 x 40 x 5.
Lent by Mr. and Mrs. Gene R. Summers.



82. A. R. at Oberlin #1 (*Banging the Orange*). 1966.
Enamel, aluminum, canvas. 84 x 48.
Lent by Sonnabend Gallery, New York.



83. A. R. at Oberlin #2 (*Fall Trip*). 1966.
Oil, wood, aluminum, plexiglas. 84 x 48.
Lent by Sonnabend Gallery, New York.

84. A. R. at Oberlin #5 (*A Thing of Rilke*). 1966.
Oil, bronze, steel. 84 x 48.
Lent by Sonnabend Gallery, New York.



85. A. R. at Oberlin #7 (*The Same Curtain*). 1966.
Enamel, rubber, aluminum. 84 x 48.
Lent by Sonnabend Gallery, New York.

86. *London #13*. 1966.

Pencil, watercolor, collage. $22\frac{1}{4} \times 29\frac{3}{4}$.

87. *London #14*. 1966.

Pencil, crayon, watercolor. $22\frac{1}{4} \times 29\frac{3}{4}$.

88. *Thorpe-Le-Soken #2*. 1966.

Collage, pencil, watercolor. 30×22 .

89. *Thorpe-Le-Soken #3*. 1966.

Collage, pencil, watercolor. 30×22 .

90. *Rome Hearts*. 1968.

Watercolor, magic marker, pencil. Six works, 24×17 each.

91. *Francis Wyndham*. 1968.

Oil, printer's ink, chalk. 132×384 .

Lent by Sonnabend Gallery, New York.

92. *Name Painting (1935-63) #1*. 1968-69.
Charcoal on canvas. 72 x 192.
Lent by Mr. and Mrs. Myron Orlofsky.

[illegible]





Overleaf:
Jim Dine at work on *Name Painting #1*
in his studio at Chester Square, London, 1969.
Photo: Ugo Mulas



93. *Saw Horse Piece*. 1968-69.
Oil, canvas, wood, metal. 48 x 36 x 144.
Lent by Sonnabend Gallery, New York.

94. *Four Hair Drawings*. 1969.
Pencil on paper. Four drawings, $25\frac{3}{4} \times 19\frac{3}{4}$ each.



95. *Five Chicken Wire Hearts* (James Peto). 1969.
Wire, electric cords, tree branches, objects. Size is variable.
Lent by Sonnabend Gallery, New York.

Jobs, 6 Years After the 1st

20 feet of wood lies on a sawhorse
14 feet of wood is now on the sawhorse
while the other six feet
is on the floor in various sizes
like two feet or one foot, etc.

an 8 foot square section of floor is covered with the linoleum paste
one foot tiles are fastened to it but not the whole 8 feet
I like the way the trowel moves the paste
like molasses on marble

50 feet of one quarter inch black wire with two light bulbs
is attached to the top of the wall and hangs down and makes
a pile on the floor
plug it in

a twelve foot by five foot wall board is painted with flat
peach paint all over with a roller

fittings on galvanized pipe are put together making nothing real
but a selection of pipe fittings put together

Jim Dine
London, 1968



96. *Four Jobs Six Years After the First*. 1969.
Objects on masonite panel. 96 x 48 x 120.
Lent by Sonnabend Gallery, New York.

March, Without You. 1969.



97. *March, Without You*. 1969.
Watercolor on paper. Sixteen watercolors, 23 x 29 each.
Lent by Sonnabend Gallery, New York.

98. *Name Painting (1964-69) #2*. 1969.
Charcoal, enamel on canvas. 48 x 192.
Lent by Sonnabend Gallery, New York.



99. *Nancy and I at Ithaca (Straw Heart)*. 1966-69.
Sheet iron covered with straw in 1969. 60 x 70 x 12½.
Lent by Sonnabend Gallery, New York.

100. *On an Italian Boat*. 1969.
Watercolor on paper. Six watercolors, 29 x 23 each.

101. *Study for a Hair Heart*. 1969.
Pencil on paper. 23 x 20.

PRINTS

102. *The Crash #2*. 1960.
Lithograph. Paper: 29 $\frac{3}{4}$ x 22.
Edition: 33.
From a series of 6, printed at Pratt Graphic Art Center.
Lent anonymously.

103. *Little Flesh Tie*. 1961.
Drypoint. Paper: 40 x 26.
Edition: 10.
From a series of 5, printed at Pratt Graphic Art Center.
Lent by Martha Jackson Graphics.

104. *Silver Tie in a Box*. 1961.
Handcolored drypoint. Paper: 40 x 26.
Edition: 10.
From a series of 5, printed at Pratt Graphic Art Center.
Lent by Martha Jackson Graphics.

105. "*These Are Ten Useful Objects*." 1961.
10 handcolored drypoints. Paper: 13 x 10 each.
Printed at Pratt Graphic Art Center.
Lent by Martha Jackson Gallery.

106. *Toothbrushes #1*. 1962.
Lithograph. Paper: 25 $\frac{1}{4}$ x 20 $\frac{3}{8}$.
Edition: 16.
Printed at Universal Limited Art Editions.
Lent by The Museum of Modern Art, New York. Gift of
the Celeste and Armand Bartos Foundation.

107. *Toothbrushes #2*. 1962.
Lithograph. Paper: 25 x 20.
Edition: 17.
Printed at Universal Limited Art Editions.
Lent by National Collection of Fine Arts, Smithsonian
Institution. Gift of Mrs. Adelyn Breeskin.

108. *Toothbrushes #3*. 1962.
Lithograph. Paper: 25 x 20.
Edition: 18.
Printed at Universal Limited Art Editions.
Lent by Mrs. Herbert C. Lee.

109. *Toothbrushes #4*. 1962.
Lithograph. Paper: 25 $\frac{1}{4}$ x 19 $\frac{15}{16}$.
Edition: 16.
Printed at Universal Limited Art Editions.
Lent by The Museum of Modern Art, New York. Gift of the
Celeste and Armand Bartos Foundation.

110. *Brush After Eating*. 1963.
Lithograph. Paper: 30 x 42.
Edition: 28.
Printed at Universal Limited Art Editions.
Lent by Mrs. Herbert C. Lee.

111. *Colored Palette*. 1963.
Lithograph. Paper: 31 x 22 $\frac{1}{2}$.
Edition: 23.
Printed at Universal Limited Art Editions.
Lent by Allen Memorial Art Museum, Oberlin College.

112. *Cut and Snip*. 1962-63.
Lithograph. Paper: 25 x 20.
Edition: 21.
Printed at Universal Limited Art Editions.
Lent by Scott Newman.

113. *White Teeth*. 1963.
Lithograph. Paper: 11½ x 10.
Edition: 24.
Printed at Universal Limited Art Editions.
Lent by John and Kimiko Powers, Aspen, Colorado.

114. *Double Apple Palette with Gingham*. 1965.
Lithograph. Paper: 23½ x 28.
Edition: 23.
Printed at Universal Limited Art Editions.
Lent by The Chase Manhattan Bank, N.A.

115. *Eleven Part Self Portrait (Red Pony)*. 1965.
Lithograph. Paper: 41 x 29.
Edition: 13.
Printed at Universal Limited Art Editions.
Lent by Peter Newman.

116. *Night Palette*. 1965.
Lithograph. Paper: 26½ x 20½.
Edition: 11.
Printed at Universal Limited Art Editions.
Lent by Mr. and Mrs. M. Riklis.

117. *Kenneth Koch Poem Lithograph*. 1966.
Lithograph. Paper: 34¾ x 22.
Edition: 31.
Printed at Universal Limited Art Editions.
Lent by Philadelphia Museum of Art.

118. *Midsummer Wall*. 1966.
Lithograph. Paper: 41 x 29.
Edition: 26.
Printed at Universal Limited Art Editions.
Lent by Museum of Art, Rhode Island School of Design,
Providence.

119. *Untitled*. 1966.
Lithograph. Paper: 39½ x 27¾.
Edition: 32.
Printed at Universal Limited Art Editions.
Lent by Mr. and Mrs. M. Riklis.

120. *The Picture of Dorian Gray*. 1968.
Lithographs and etchings. 17¾ x 12¼.
Edition C.
Printed at Atelier Desjaubert, Paris,
and Atelier Leblanc, Paris, for
Petersburg Press, London.

121. *Cincinnati, 1969, I*. 1969.
Lithograph. Paper: 28 x 40½.
Edition: 75.
Printed at Petersburg Press.
Lent by Petersburg Press, London.

122. *Cincinnati, 1969, II*. 1969.
Lithograph. Paper: 28 x 40½.
Edition: 75.
Printed at Petersburg Press.
Lent by Petersburg Press, London.

123. *Night Portrait*. 1969.
Lithograph. Paper: 53¼ x 38¼.
Edition: 25.
Printed at Petersburg Press.
Lent by Petersburg Press, London.

124. *Red Bathrobe*. 1969.
Lithograph. Paper: 53¼ x 38¼.
Edition: 40.
Printed at Petersburg Press.
Lent by Petersburg Press, London.

125. *Self Portrait (The Landscape)*. 1969.
Lithograph. Paper: 53¼ x 38¼.
Edition: 75.
Printed at Petersburg Press.
Lent by Petersburg Press, London.

126. *Portfolio by Lee Friedlander and Jim Dine*. 1969.
Photographs and etchings. 18 x 30.
Printed at Petersburg Press.
Lent by Petersburg Press, London.

Principal Public Collections

Albright-Knox Art Gallery, Buffalo, New York
Art Gallery of Ontario, Toronto
Brandeis University Art Collection, Waltham, Massachusetts
The Dallas Museum of Fine Arts
The Solomon R. Guggenheim Museum, New York
The Jewish Museum, New York
Moderna Museet, Stockholm
The Museum of Modern Art, New York
New York University
Oberlin College, Oberlin, Ohio
Ohio University, Athens, Ohio
Stedelijk Museum, Amsterdam
Stedelijk van Abbemuseum, Eindhoven, Holland
Tate Gallery, London
Whitney Museum of American Art, New York

One Man Exhibitions

1960 Reuben Gallery, New York
1962 Galleria dell'Ariete, Milan
Martha Jackson Gallery, New York
1963 Galerie Zwirner, Cologne
Ileana Sonnabend, Paris
Palais des Beaux-Arts, Brussels
Sidney Janis Gallery, New York
1964 Sidney Janis Gallery, New York
1965 Galleria Gian Enzo Sperone, Turin
Oberlin College, Oberlin, Ohio
Robert Fraser Gallery, London
1966 Robert Fraser Gallery, London
1967 Galerie Ricke, Kassel, Germany
Galerie Zwirner, Cologne (drawings)
The Gallery Upstairs, Buffalo
Harcus/Krakow Gallery, Boston
The Museum of Modern Art, New York: Jim Dine
Designs for "A Midsummer Night's Dream"
Sidney Janis Gallery, New York
Stedelijk Museum, Amsterdam (drawings)
Andrew Dickson White Museum of Art, Cornell
University, Ithaca
1969 Ileana Sonnabend, Paris
Museum of Modern Art, Munich
Robert Fraser Gallery, London
1970 Berlin Festival, Berlin
Boymans van Beuningen Museum, Rotterdam
Kestner Gesellschaft, Hanover
Kunsthalle, Dusseldorf
Museo Civico Galleria d'Arte Moderna, Turin
Palais des Beaux-Arts, Brussels
Sonnabend Gallery, New York
Whitney Museum of American Art, New York

Selected Group Exhibitions

1958 Judson Gallery, New York (Dine, Wesselmann,
Ratliff)
1959 Judson Gallery, New York (Dine, Oldenburg)
Reuben Gallery, New York
1960 Judson Gallery, New York: "The House" (Dine) and
"The Street" (Oldenburg)
Martha Jackson Gallery, New York: New Forms-
New Media I

- Martha Jackson Gallery, New York: New Forms-
New Media 2
Reuben Gallery, New York
Andrew Dickson White Museum of Art, Cornell
University, Ithaca: Young Americans
- 1961 Judson Gallery, New York: Rainbow Thoughts
Martha Jackson Gallery, New York: Environments,
Situations and Spaces
United States Information Service Gallery, London:
Modern American Painting
- 1962 Dallas Center for Contemporary Art: "1961"
National Museum of Modern Art, Tokyo: Third
International Biennial Exhibition of Prints
Pace Gallery, Boston: Pop Art
Pasadena Museum: New Paintings of Common Objects
Sidney Janis Gallery, New York: The New Realists
- 1963 Galleria dell'Ariete, Milan: Contemporary Americans
The Solomon R. Guggenheim Museum, New York:
Six Painters and the Object
Jerrold Morris International Gallery, Toronto: Pop Art
William Rockhill Nelson Gallery of Art, Kansas City:
Mixed Media and Pop Art
Thihaud Gallery, New York: According to the Letter
Washington Gallery of Modern Art, Washington,
D. C.: The Popular Image
- 1964 Art Institute of Chicago: 67th Annual American
Exhibition, Norman Wait Harris Silver Medal and
Prize
The Solomon R. Guggenheim Museum, New York:
American Drawings
Heana Sonnahend, Paris: New Drawings
Moderna Museet, Stockholm; Academie des Kunste,
Berlin; Gemeentemuseum, Hague, Holland: New
Realism and Pop Art
Museum des 20 Jahrhunderts, Vienna: Pop Etc.
Poses Institute, Brandeis University, Waltham,
Massachusetts: New Directions in American Painting
Rose Art Museum, Brandeis University, Waltham,
Massachusetts: Recent American Drawings
Sidney Janis Gallery, New York: Four Environments
by Four New Realists
Sidney Janis Gallery, New York: Three Generations
Stedelijk Museum, Amsterdam: American Pop Art
Tate Gallery (Gulbenkian Foundation) London:
Painting and Sculpture of a Decade
XXXII International Biennial Exhibition, Venice
- 1965 Milwaukee Art Center: Pop Art and the American
Tradition
Whitney Museum of American Art, New York:
A Decade of American Drawings
Whitney Museum of American Art, New York:
Young America
Worcester Museum of Art: New American Realism
- 1966 Loeh Center, New York University, New York:
Contemporary Drawings
Sidney Janis Gallery, New York: Erotic Art '66
Whitney Museum of American Art, New York: Art of
the United States 1670-1966
- 1967 Corcoran Gallery of Art, Washington, D. C.: 30th
Annual Exhibition of Contemporary Painting
Duhlin: ROSC Poetry of Vision
Expo '67, United States Pavilion, Montreal
Galleria del Leone, Venice: Twelve Super Realists
Honolulu Academy of Arts: Signals of the Sixties
Kassel, Germany: Documenta IV

- Stadt Darmstadd, Germany: International der Zecchur
- 1968 Art Institute of Chicago: 28th Annual of the Society
of Contemporary Art
University of California, Riverside: Recent Directions
in American Art
- 1969 Art Gallery of Ateneum, Helsinki
Hayward Gallery, London
Graham Gallery, New York: The Big Drawing
Museum of Modern Art of Tempere, Finland
Pittsburgh International Exhibition, Carnegie Institute
1964, 1967
Whitney Museum of American Art Annual Exhibition,
1966, 1967

Happenings

- 1959 *The Smiling Workman*, Judson Gallery, New York
1960 *Car Crash*, Reuben Gallery, New York
Jim Dine's Vaudeville, Reuben Gallery, New York
The Shining Bed, Reuben Gallery, New York
1965 *Natural History (The Dreams)*, First New York
Theatre Rally

Selected Bibliography

by Libby W. Seaberg

References are arranged alphabetically by author, if known, or title while exhibition catalogues of Dine's one man shows are listed under his name and those of his group shows are recorded under the institution which prepared the catalogue or the city in which the institution is located. The place of publication is New York City unless otherwise stated.

Statements by the Artist

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——— Pp. 25, 61 and 62 in "What is Pop Art?" Part I, by G. R. Swenson, *Art News*, Vol. 62, November 1963. Interviews with eight painters.

——— In Whitney Museum of American Art, New York, *Young America 1965*, 1965, n.p.

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——— *Recent American Drawings* (introduction by Thomas H. Garver). Waltham, Massachusetts, 1964.

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——— *Jim Dine* ("Someone Says: IT REALLY LOOKS LIKE IT" by Oyvind Fahlstrom). Sidney Janis Gallery, 1963.

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——— *Jim Dine; Tekeningen* ("Dine Drawings" by Alan Solomon, in Dutch and English). Amsterdam, Stedelijk Museum, 1966.

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Jim Dine and B. H. Friedman, Provincetown, 1968.

Photo: Nancy Dine

